

THE COAT IS A CULT.

New Extravagance in the Matter of Wraps.

VARIETY FRESH FROM PARIS.

Styles to Suit All Figures, Tastes and Incomes.

The Four Coats Essential for the Woman of Fashion—One of Them a Motoring Coat Which is a Necessity in These Days—The Others Mostly Frivolous, but Beautiful Creations of Lace, Silk, Satin, Ribbons and Embroidery—Irish Crochet First Favorite Among the Laces for Coats—Silk Coats of Many Charms.

The cult of the coat is assuming imposing proportions in fashion's world, and, within the last few years, women have plunged into new extravagance in the matter of wraps. The one general utility coat cuts a sorry figure nowadays, and the modish woman must have at least four coats, may have several times that number.

An evening coat of some sort is an essential in every well ordered wardrobe; a coat for rough wear, a smart afternoon coat and a motor coat are also needed by every woman with even ordinary social position.

are collarless and when a collar is used it is ordinarily a rather small flat turndown collar of embroidery or lace, or showing a touch of color contrasting with the coat. Little caps of linen almost covered with heavy embroidery or Irish crochet, or with both in combination, are numerous among the imported models and are considered very chic, not only when worn with skirts to match, but also for use as separate wraps.

Long loose coats of linen, richly trimmed, are also favored, and all these varying lengths and styles are repeated in simpler and less expensive coats, the outline being retained without the richness of ornamentation. Exceedingly pretty loose coats of heavy linen crash, in white or string color, are plain save for an inset band of heavy lace—Irish crochet, Cluny, Renaissance—bordering fronts, neck, bottom and the loose pagoda sleeves.

Cut on these same lines, but with materials reversed, are loose coats of lace or embroidery, bordered by plain stitched bands of linen. Of the linen coats embroidered in eyelet work and with scalloped, buttonholed edges, we have spoken often before, and we have noted, too, the coats of allover openwork embroidery upon fine lawn, lined with white or tinted India silk.

The tailored coats of linen and pique, in three-quarter length or upon refer lines, are attractive for morning wear over tub frocks, and for this purpose there are two loose little boleros with short sleeves cut in one with the body of the coat, so that the effect is almost of a cape. These are severely tailored and trimmed only with pearl buttons and straps, but

as popular as it was last summer, though Irish lace and its imitations—some of them remarkably effective—have a much greater importance than they had last year, and embroidery consorts with the laces in more intricate designs than ever before.

The silk coats vary from frivolous little wraps whose complexities of fold and frill



OF HEAVY AND THIN LACE.

and shirring and plaiting beggar description, to long, ample coats, capable of protecting delicate summer frocks, though often overdressed for service themselves.

The little wraps are fascinating things, fashioned very often from the shot silks,

work batiste embroidery with soft folds of pink silk around the crown and a spray of big loose pink roses at the left side. The pink wrap would go with any fluffy white or pink and white frock, and similar charming effects are obtained in shot yellow and white or light blue and white.

Other short silk coats quite as piquant are less full and intricate in line, and are trimmed with embroidery, applied lace, velvet, &c., rather than in self-frills and manipulations. A particularly delightful model of this class, pictured here, is of full finish, soft white silk heavier than taffeta, though fully as supple.

Bands of a rather bright blue velvet and of black velvet, with embroidered dots of black between the bands, are used as trimming, and scattered over the white silk are floral sprays of Japanese appearance, embroidered in blue shades, dull greens and dull rose. Frills of lace face the fronts and finish the quaint full sleeves, and the whole effect, although the description sounds bizarre, has nothing about it that is conspicuous or too freakish for the fastidious.

Embroidery in the faded soft shades upon creamy heavy silk of soft rich quality is used in a number of the most artistic imported wraps, and the material has the appearance of the embroidered silk found in antique priestly vestments, though it is doubtless but a reproduction of such fabrics.

Longer coats in silk take all the loose flowing forms familiar to us in the winter evening wraps and carriage cloaks, with infinite variety of detail to give them novelty, and there are in addition to these ample flowing garments many redingote

A model which appears in one of the sketches is a most successful and seductive illustration of such color handling. It was of flowered mousseline.

At the bottom was a broad band of black ground, flowered in large sprawling roses of all the delicate faded shades so popular this year, faint lavender, rose, blue, green, &c. Above this was a similar band, but with white ground.

The two brought the mass of color up to the hip curve, where it met a capeline drapery of cream net embroidered in silk thread, and at the shoulders was a capuchin of lace, the lace caught with garlands of tiny artificial roses repeating the same tones found in the flower design of the mousseline. The whole coat was shirred at the shoulders, fell in full straight folds and was lined by loose full white chiffon over mauve chiffon. The whole was harmonious, beautiful, extravagant, and showed what an artist's skill and an elegant's demand can bring forth in the realm of coats.

Much more practical, but peculiarly dainty and desirable was a long full coat of light dove gray chiffon cloth—a heavy and serviceable variety of chiffon. It, too, hung straight from the shoulders.

At the bottom was a deep frill of liberty satin matching the chiffon, and, made by doubling the satin instead of hemming it above this frill were two groups of deep tucks in the chiffon. Liberty frills joined with chiffon frills around the neck, on the shoulders and on the big puffed sleeves, and wide streamers of liberty fell down each side of the front.

In any shade this coat would be charming for summer evening wear, and its simplicity makes it suitable for youthful wear-

BEAUTIFUL GRAY AND WHITE HAIR GOODS



of the finest quality, soft, natural, wavy hair, from slightly sprinkled gray to the pure silver white.

All other shades of gray and white matched perfectly from our enormous stock.

We have, made up, a complete stock of every style, including:

CAMILLE and VICTORIA WAVES, Wigs, Coiffures, Hair Wigs, Switches, Lenox, Parisian, and Empire Pompadours, which are of priceless value to every lady whose hair has become too thin to dress becomingly.

HAIR DRESSING—MARCEL WAVING by expert artists. Also Scalp Treatment, Hair Coloring, Shampooing & Manicuring. Booklet, "How to Be Beautiful," free.

L. SHAW

54 WEST 11TH ST. (Near 6th Av.), N. Y.

woman who has a car of her own or whose family goes in for motoring will need a lighter weight coat, but the woman who will have only an occasional ride can make her waterproof tweed or covert coat do duty for motor coat upon those occasions.

The semi-fitting loose front coat, with coat collar and sleeve and pockets much in evidence, is the usual model, but there are new coats following loose redingote lines, with full body and skirts, plaited into the waist curve or set into a wide fitted stitched girdle. This model is shown also

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LAWRENCE VIBRATOR CO., 10 & 12 West 23d Street, New York.

CARRIED HOME THE BULLFINCH.

And the Bird Sang—Embarrassment of His Modest Purchaser.

"Don't ever in your enthusiasm over buying a bullfinch decide to carry it home yourself," the man who had just bought one was telling his friends a few days ago.

"It never occurred to me that the little wretch would sing on the way home. I thought he'd be too scared. Not a bit of it! Perhaps the bullfinches are used to having people urge them through their repertoire that they get over being nervous."

"Anyway, while I was reading my newspaper, the bird was singing in my lap. In the car, the strains of 'My Grandfather's Clock' assailed my ears. I became the butt of the whole carful of passengers."

"I stood the strain as long as I could, then I got out with the burden of my song. But in the street the dear old song continued. It broke out intermittently all the way home."

"People stopped to turn to watch me. A hurdygurdy man could not have had a more enthusiastic following of small boys."

"I hoped that no one that I knew would see me. No such luck! People I knew seemed to be out in full force that day."

"I'd have given a third to anybody— if he hadn't coughed a lot."

An Egyptian Bill of Fare.

From the Baltimore Sun.

"I have sometimes wondered what people had to eat in ancient times before breakfast foods were invented," said Prof. Robert W. Rogers of the Theological Seminary, and then he went on to give a translation he had made of a piece of papyrus dug from an Egyptian mound, and many women are, I would invest in a barrel of crude petroleum and bathe in it regularly."

The Choice of a Glove.

From the London Express.

Many women make the mistake of thinking that a tight fitting glove makes the hand look small. The tight fitting glove makes the hand bulge in places, so that it looks badly proportioned, to say nothing of stopping the circulation of the blood and making the hands cold.

The glove that is too large gives a slovenly appearance to the hands; it is therefore better to have the gloves fitted.

A soft, pliable kid makes the hand look smaller than the thicker leathers, hence many women with large hands have a preference for the suede glove, though the lace glove is smarter.

Missouri's Pickle Crop.

From the Kansas City Times.

A pickle harvest is the latest thing in Missouri. An order was received from a Scotland county farmer at the State Labor Bureau yesterday that they knew would need sixty hands on Aug. 1 to pick pickles.

The pay is 20 cents a bushel and the man writes that an industrious person could pick from ten to twenty bushels a day. It will take six to eight weeks to harvest the crop.

A. B. Jamison, superintendent of the bureau, said yesterday that he would send families out to do the work, in that way giving employment to women.

Artistic Originality in Dress

The best-dressed woman is she into whose costume enters a touch of individuality—of originality if you choose.

A woman instinctively knows this but shrinks from the effort to model her own gowns because of the trouble it involves.

The Singer Automatic reduces effort to a minimum.

It is a mechanism that makes a single thread chain-stitch and its Simplicity, Ease of operation and Excellence of Work commend it to all who wish to express their artistic sense in the nature of a beautiful wardrobe.

Dressmaking is a pleasure if a Singer be used.

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coats similar in line may be seen elaborated for afternoon wear.

The all lace coats of loose and flaring lines are new only in their details and materials, but there are numbers of closely fitted lace coats suggestive of Louis XV. designs, and these, though not so generally serviceable as the loose garments, are finding much favor with the fashionable elect. Some of these coats are quite smooth fitting and have half length skirts,

models in soft silk or satin, full blouse models with three-quarter length skirts and fitted Louis XV. coats.

A coat of white taffeta, not long enough for the true redingote, but following the idea of the full redingote, is tucked at the shoulders and the fulness is shirred in broad girdle shape at the waist, falling in full folds below to the knees. Handsome lace is inset to border the coat bottom and fronts and broadens into a yoke over the shoulders. This model, with slight variations, is shown in many colors and materials, and for those who have figures suited to it is an attractive coat, but it is

as well as for their elders. The importers have already copied the model several times in white.

Lolaine has a place among coat materials this season, but voile, rare in coat and skirt costumes, has lost favor with the coat makers. The silky eolienne lends itself readily to the flowing lines of the loose, full coat, whether short or long, and is a serviceable material; though, on the whole, a taffeta coat is a better investment than one of eolienne, even if more expensive at the start.

Chiffon broadcloth will outwear either silk or eolienne and is, as always, well to the front among cloak materials, but it is of course warmer than silk for midsummer wear and soles more easily than silk.

White cloth with Irish crochet is popular, and the champagne tints and their successors—known by various names, but resembling what was last season called champagne color—are well liked in combination with heavy lace or embroidery or linen.

The light onion browns, too, are shown in some of the smartest coats of the carriage or evening class, but this color, although its vogue is evidently to run over from winter to summer, is not universally becoming and needs relieving with considerable white or cream if it is not to look hot.

The light silvery gray greens with a dash of cream—light olive tones they are generally called, though they have much more imposing names—are selected for some silk coats, relieved by cream batiste embroidery and valenciennes or by heavy lace, and these same tones are seen in cloth carriage coats, but the color needs the sheen of silk to give it coolness.

The pongees are successful coat materials but are little used for dressy coats, being reserved rather for travelling, driving and motoring. Some most attractive motor coats in shantung are offered, tailored, heavily stitched and depending upon their cut and severe details for their cachet.

Mohair motor coats, too, are numerous and practical, and some good motor models are shown in mohair and in linens.

Little coat of embroidery and lace, not so generally becoming as the loose coats.

The black taffeta coats are beyond counting and are made along all of the popular designs. A French coat in very soft black glacé taffeta, trimmed in narrow rows of puffing alternating with inset bands of black chantilly and with a handsome braided yoke, is lined with white accordion plaited mousseline faced by many frills of valenciennes, and is among the most successful models of a maker famous for chic wraps.

A very light weight supple moiré is being exploited by some of the French coat makers, and often with admirable results. In a delicate pearl gray, inset with lace dyed to match, and in a design of huge grape clusters, and trimmed with soft frills of yellowish aleonon, this new moiré coat, most delectable flowing three-quarter coat, and in black it is an ideal material for the elderly woman's summer wrap. A new supple faille, too, has been taken up enthusiastically by cloak makers, but taffeta still holds the first place.

Mousseline, chiffon cloth and net are perhaps materials for the wrap, but perhaps for that very reason have for some time past been popular with the fashionable women who do not count dollars in their pursuit of modish elegance.

This spring models in these sheer stuffs are lovelier than ever, and the flowered mousselines and chiffons so wonderful in design and coloring are often utilized by the artist in coats.

Mantle of onion green taffeta. Coats in the delicate tinted shot effects and in plain light colors are built up on the short, full lines of which we have spoken and are delightful accompaniments for the light summer frock of an elaborate character, often being designed especially to accompany some such frock, though perhaps adapted also to wear with other toilettes. One imported costume of open work white batiste made up over pink has a little pink paillet all frills and shirring and trimmed, too, with open work batiste embroidery matching the frock.

A hat to go with the costume is of open-

work batiste embroidery with soft folds of pink silk around the crown and a spray of big loose pink roses at the left side. The pink wrap would go with any fluffy white or pink and white frock, and similar charming effects are obtained in shot yellow and white or light blue and white.

Other short silk coats quite as piquant are less full and intricate in line, and are trimmed with embroidery, applied lace, velvet, &c., rather than in self-frills and manipulations. A particularly delightful model of this class, pictured here, is of full finish, soft white silk heavier than taffeta, though fully as supple.

Bands of a rather bright blue velvet and of black velvet, with embroidered dots of black between the bands, are used as trimming, and scattered over the white silk are floral sprays of Japanese appearance, embroidered in blue shades, dull greens and dull rose. Frills of lace face the fronts and finish the quaint full sleeves, and the whole effect, although the description sounds bizarre, has nothing about it that is conspicuous or too freakish for the fastidious.

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In winter the afternoon wrap may perhaps be dispensed with because of the popularity of the coat and skirt visiting frock, but in warm weather a loose, attractive coat, easily worn over fluffy summer frocks and adding to the charm of such a frock rather than detracting from it, is eminently desirable.

When economy is imperative this wrap may be chosen with a view to making it do duty for evening wear as well as for afternoon, but it is well to have an all enveloping cloak especially for the protection of evening gowns, even if it is of the simplest and most inexpensive character.

The motor coat is a comparatively new item among summer essentials; but while a woman may exist throughout a summer without a motor coat she'll probably miss many a good time, and there is no exaggeration in saying that if she is to go the usual summer social rounds the motor coat will be really a necessity. A combination rain coat and motor coat is, however, possible, and the rain coat side of the proposition will soothe the conscience of the woman who hesitates about indulging in a motor costume when she has no automobile of her own, and summer motoring is merely a probability, not an assured certainty.

Coats of all kinds have been much in evidence in all the best shops during the last two weeks and the Paris models are coming thick and fast. On the whole, the showing is a pleasing one, and the variety is such that there should be something for all figures, all tastes and all incomes.

A woman may have wraps in any length and in almost any material. They may be loose and full or semi-fitting or tight fitting; they may be heavy or diaphanous; they may be black or white, or may run the gamut of the popular colors.

Among the white coats those of lace and those of linen are the most noticeable. The linen coats are in many cases so elaborately trimmed with lace that they deserve a place among the lace garments, but em-

broideries upon linen is usually mingled with the lace, and it is hard to tell where one begins and the other ends.

Such a coat is shown among the sketches on this page—a short loose little wrap reaching only to the waist line and made of heavy écoré linen, embroidered in openwork and inset with handsome large medallions of fine guipure in the shade of the linen. Smaller medallions form a continuous line bordering the fronts and the collarless neck.

A large majority of the dressy wraps

are collarless and when a collar is used it is ordinarily a rather small flat turndown collar of embroidery or lace, or showing a touch of color contrasting with the coat. Little caps of linen almost covered with heavy embroidery or Irish crochet, or with both in combination, are numerous among the imported models and are considered very chic, not only when worn with skirts to match, but also for use as separate wraps.

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